

**Micro Directors Talk Document**  
**– 30th October 2012**



**MICRORESIDENCE! 2012**

アーティスト・イン・レジデンス、マイクロレジデンスからの視点  
Artist in Residence, from a Micro Perspective

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## **Micro Directors Talk Document – 30th October 2012**

On 30th October 2012 as part of the “MICRORESIDENCE!” program, and to coincide with the Res Artis General Meeting being held in Tokyo, Youkobo Art Space held a special discussion event dedicated to examining the issues of microresidencies around the world, inviting 7 microresidence directors from across Asia, Europe, Oceania and Central America to provide insights into the key factors and challenges of their own residence programs while also gathering a significant range of audience members, from artists, directors, curators and funders to reflect critically upon the role and function of microresidencies, while also providing a platform through which to foster new links between such residencies and other arts associates. It was hoped that by bringing together such a diverse group of directors and interested parties a step further towards greater recognition of the significant work of microresidencies could be made. It is therefore hoped that the points of discussion and various connections made through this event may be just the start of something to be even further deepened and developed into the future. In this supplement is included an overview of each of the presentations by the invited microresidencies, along with a record of the comments shared as part of the following round table discussion.

## Microresidence Directors Talk

### Youkobo Art Space



It is over 20 years since Youkobo's founders, in a response to their own experiences, initiated a space not only for artist in residencies but also for learning and the fostering of opportunities. While there are the motivations of artists to take up residencies are wide ranging, from wishing to concentrate on their production to actively seeking an environment different from that which they are familiar to in order

to gain a fresh perspective, AIR are fundamentally creative spaces. Youkobo believes it is of the utmost importance to provide the opportunity for artists to enter another culture, where they may engage in their work as "residents". Through providing such a space Youkobo hopes to work towards the greater appreciation of "artist" as a career, the means by which art can change society, and how AIR may be a social vessel.

### Caravansarai



Caravansarai is a multi-functional building in a hardware district in the center of Istanbul. The residence is not so much about Turkey specifically but our (the co-directors Julie Upmeyer and Anne Weshinsky) experience as foreigners, and as observers and participants in our daily lives in the Istanbul arts and culture scene.

Guests get involved in our lives, going together to friends' houses, etc. It is more like staying as a guest, rather than as a residence artist. We decided to initiate this residence independently, so we have no agenda in relation to cultural policy etc. Our goal was to create a positive space for creation. One advantage is we have the right to do nothing; we can make a decision whether or not it is productive to act or be quiet.

Just the two of us are running the residence, so it looks messy, we don't have good access to publicity, and this means that we have more recognition internationally than locally. This constantly forces us to question the notion of audience, and we try to be very conscious to see what reaction there was on a local or international level.

Everything we do is very personal. We have a high personal level of communication with our guests, and our priority in evaluating each residency goes to how the communication went, and whether the artists' experience was worthwhile.

Our residency works in three different ways:

1. Applications by artists.
2. Collaborations; Involvement in someone else's project.
3. A project we come up with ourselves which we invite artists to participate in.

My dreams for the future:

1. That residencies are not only considered service spaces, but residencies themselves could be recognized as producers of artworks and research through working in new ways with other art spaces.

2. The whole field should professionalize. We should be able to pay artists for their work.

3. Keep the flow of energy going. With the right mix, it is not just us posing but we realize our slogan: "Caravansarai can be an oasis of ideas and energies, carrying the productive hub of the historical bazaar into contemporary art practice".

### **Homebase**



I would like to thank Youkobo for acknowledging me both as an artist and as a director of an artist residency.

The model of Homebase

I have been based in New York since 2001. I felt overwhelmed by this incredible city, where people would stay to realize their goals and then

leave again. I was trying to find what was outside of the gallery world.

I had an interest in the formulation of identity, and in looking at how we formulate the notion of home. And, as artists, what connection we have with society. In 2006, we started an independent artist-run residency and research program about "home". The project itself is considered an artwork. It's also all about challenging the role of artists in meaningful urban and social change.

I consider art as a tool for interconnectedness. It is a group of artists who are collaborating and creating homebase. We inhabit empty spaces in changing neighbourhoods, and we bring together a group of 20 international artists and social interpreters who participate in a month-long residency and research program, and then a month where we open our doors to the public in a full cultural program.

Model:

Occupy the space/mark as a temporary home → residency and research program → cultural program → other documentation

We consider “home” in relation to the individual, the neighbourhood, and the community. Homebase is an expanding aspect of exploration, like a journey moving from space to space. We try to inhabit spaces that are in remote neighbourhoods. We also function as a community center, not only organizing installations, but inviting the community to reflect on their neighbourhood and its challenges through workshops, cooking, game-playing etc.

### Challenges

How does art plug into existing systems, how does it change the social paradigms, and how do we challenge ourselves more on questions of group dynamics and sociology. At the end of the day, the artists, the community and the challenges and conflicts are at the heart of our work, so we need new tools not only for funding but for working with other people. We need to look for ways to empower our work knowing that there is a lack of resources within this new platform of microresidencies which we are considering.

### Arquetopia



The Arquetopia framework was created in 2009 based on global leaders in the 1970's. We used their recommendations concerning the status of the artist, creative diversity, investing in cultural diversity and intercultural dialogue (UNESCO), and culture and sustainability. There are wonderful ideas in these guidelines, but how do we bring them into reality; how do we eat, how

do we pay the staff, etc.

Our focus in 2009 was on the promotion of development and social transformation, and at that point we were mainly organizing an educational program. By the end of 2010, we decided to make a shift to sustainable development as the core of our operations. We decided to integrate four main principles: social awareness, social responsibility, innovation, and local networks.

We have two different sites, one in Puebla and one in Oaxaca which are both rooted in these areas. What follows is a summary of figures which show the changes occurring between 2009 and 2011 as we made shifts in our program.

We have the privilege to be completely independent; only 2% of the budget in 3 years

was from public funding. The main income comes from our own activity, while the board of directors are also responsible for finding funding. Our income developed rapidly over one year, with a 150% increase between 2011 and 2012. The number of collaborations, jobs we offered, and the number of artists staying at Arquetopia also increased significantly in this short period.

So how was this achieved? We identified resources within the cultural field in Mexico which were once the main source of income for many years but lost their market because they couldn't find any use. Some examples are natural pigments, ceramics, gold leaf, and wood carvings which had been part of the economy for 300-400 years. We then exchanged ideas or services for goods until they became money, as in the following example for ceramics.

- From Arquetopia's perspective:

Offer an artist residence opportunity → industrial design → patent license → money

- From the artist's perspective:

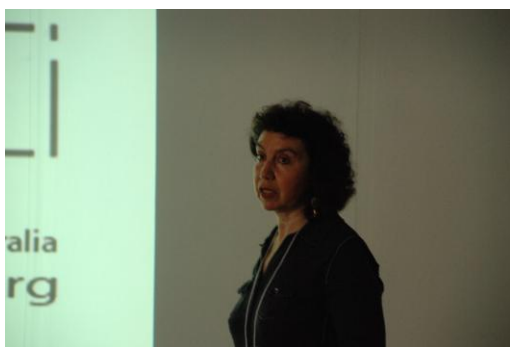
The artist has knowledge → residence opportunity → a design created – art work produced

- From the community's perspective:

Collaboration with ceramic factory → new ideas → licensing the work leading to income

This led to a reinterpretation of local ceramics while also generating income which went back into the community.

## Big Ci



Each letter in Big C stands for something - 'Bilpin International Ground Creative Initiative'. We are an independent artist-run not-for profit art organization, welcoming our first residence artist last year after 4 or 5 years of research and planning.

We are flexible in a range of creative initiatives, and very open to suggestions and other initiatives. We are not just a residency but also provide the grounds for creative projects, welcoming curators, artistic directors and different organizations to use our space in whatever way they choose. Our role is to facilitate their projects, and make them happen.

We encourage multicultural and multidisciplinary collaborations, which means we like to mix different nationalities of artists from different disciplines. We are focused on supporting serious artists, working with them in a very personal way to make them feel at home and to feel important. We believe in their projects and we go out of our way to realize them. However, we don't expect outcomes, we don't have our own agenda. What we are focused on is their professional development, providing a place where they can take their projects and careers further.

Our best compliment to ourselves is when artists take a new direction to create something that could not have been created anywhere else. We are located an hour and a half outside of the city on the edge of one of the most extraordinary national parks. In fact it is one of the biggest wilderness areas in Australia. What this means in real terms is that almost 95 per cent of the park is total wilderness; it hasn't been walked on by people. There are probably not many places in the world that can claim this. It's our great interest to see what happens to artists when they are put in this location, very often different from the urban environment they came from.

The park not only has landscape but also extraordinary flora which cannot be found in many places. Therefore, we also have strong commitments to environmental issues. Our residents can access a range of unique nature experiences, and we have a particular interest in local Aboriginal cultural traditions. My partner is a very experienced environmental researcher, and he is a well-known explorer of the area. He can take residents to places that would not otherwise be accessible.

We have 8 acres of land, and we have some facilities such as a mud-brick house which contains a studio, living space, and a place for public lectures and performances. We are also involved in various environmental projects, and our residents do a lot of ephemeral work outside. I myself am also an artist, and having a busy schedule with solo exhibitions and projects, I understand the needs of artists. In this respect, I feel it is important that a lot of artist residencies are run by artists.

## New Zero



Most people don't know about the art of Myanmar, and when they hear the name of our country, An San Tsu Chi is the only thing that comes to mind. We started to organize our space in 1990, but adopted the name New Zero since 2008.

Our first major activity was to assist victims of the severe Nargis cyclone in 2008 which left 10,000 dead in Myanmar. The government provided little support, and so New Zero members gave financial and food aid, going on to hold a memorial in the New Zero space one month afterwards for those who had been lost.

Since its initiation, New Zero has held children's art classes every year in summer with exhibitions of work held at the end. We also organize regular seminars by foreign artists. In 2009, we organized an art exchange with artists from South-east Asia which included a symposium,



workshops, and an exhibition. We have also been organizing the Japan-Myanmar Performance Art Exchange since 2001, going on to hold it in 2003, 2007, and 2009.

We have two spaces; one is an exhibition space and the other is a studio, library, and residence space. We initiated our artist residence program in 2010 for international artists who stay at New Zero for a period of one month.

In Myanmar, censorship is very strict, and applications need to be made for every public event. If a work is not acceptable then it has to be removed or hidden. Having been under military rule for almost 50 years, art has yet to be conveyed to ordinary citizens. And so it is the strong wish of the New Zero members to nurture a new generation of artists.

### **Kulttuurikauppila**

Kulttuurikauppila is located in the north of Finland in the very small town of Ii which has less than 10,000 inhabitants. It was founded in 2006 by local artists including Antti Ylonen.

At present, Kulttuurikauppila is a non-profit organization. It is a very small microresidence, with only one artist or artist couple at any one time. Every year, we choose 5 to 6 international artists who stay for 2 to 4 months.



We have a tailored residence program which means that we plan together with the artist what they want to do, discussing whether they wish to have an exhibition, or hold a workshop in local schools. There are many opportunities for the artists, but we do expect them to do something which can either take the form of an exhibition, workshops, or open studio.

As my time is shared with Art Break, I will talk about a particular project. This summer we invited a guest artist Olivier Fokoua from Cameroon to participate in the Ii Biennale, an environmental exhibition which we are organizing bi-annually. His residency was organized in cooperation with the Africa Center. Our projects take many forms, but in this case Olivier produced a permanent artwork. Six other artists were also invited, and they realized their projects through cooperation with each other and also members of the local community.

As our residence is so small with only one artist at a time, we place a lot of importance on communication with locals. We organize a lot of social events, such as dinners or fishing trips. One of the benefits of our residence program is that artists really get to know Finnish culture, meet the local people, and have collaborative projects with local artists. But because there are no other international artists, the residence artists may also feel lonely in such a small town.

## Art Break



Art Break was initiated after the full establishment of Kulttuurikauppila. Inspired by Antti's experience as the first residency artist at Youkobo Art Space in 2002, he decided to start Art Break together with his wife Kaisa Keratar using their own home. They work together with Kulttuurikauppila, providing accommodation in their house and a shared workspace in the home studio for artists who are unable to stay in the larger art centre. They have also been close partners with Youkobo since they initiated Art Break, organizing a number of artist exchanges.

## Studio Kura



Studio Kura is an art space based in Itoshima, Fukuoka. It was established by artist Hirofumi Matsuzaki who as a result of his 5 years working in Europe and encounters with various artist in residence programs was inspired to establish his own program in Japan, having also met many artists in Europe with an interest in undertaking such a residence. The studio is based in a

traditional rice storehouse "kura", hence its name, and it is set in a rural area overlooking rice fields. The studio kura team consists of 5 members who between them, run a three strand program of artist in residence, art education and design production as a company. Since its establishment studio kura has welcomed 21 artists from 12 countries around the world. The financial model of studio kura's residence is based on the premise that artists source their own funding from various foundations etc. in order to cover the costs of the facilities. In addition to regular exhibitions and live events studio kura is also providing an education program through the local university, inviting artists to give workshops and lectures here, which also become a source of income. Studio Kura also takes care to provide opportunities to introduce traditional local crafts and provides introductions to various local craftworkshops where artists may learn more about the processes and thinking behind such traditional arts. Studio Kura also works with various other organizations and arts/community centres realizing various programs depending upon the plans of the visiting artists.

Studio Kura is not only well networked locally but also nationally and internationally it is engaging in various exchange programs and collaborations. For example it has joined forces

with Singapore based microresidence INSTINC in order to provide a joint “two stop” residence in both Singapore and Fukuoka for select artists. While also setting up a scholarship with a Singapore based design school providing the opportunity for two artists from Singapore to stay at Studio Kura each year. It has also entered into collaboration with Youkobo Art Space, in 2012 realizing a joint program for Thai artist Saran Youkongdee who was able to experience urban and rural life in Japan thanks to this program. Studio Kura has also initiated a new arts festival “Itoshima Arts Farm” in collaboration with local agricultural workers, inviting a range of artists to produce works for the local area, including various forms of product design which may be used to promote local goods.

### Round Table Discussion

Commentary by Jay Koh :



Jay Koh undertook to contextualize and critique the presentations of the microresidence directors and the framework of “microresidencies” themselves, however he commented that a response narrowed to the first session of the Microresidence Directors Talk would be insufficient to deal with the issues of microresidencies, therefore undertaking a wider perspective of their function within the art world and society itself. He at first stressed the importance of evaluation, an evaluation of the micro also being essential, in which we do not merely feedback or offer our thoughts but take responsibility for our position which must be held to account to.

Microresidence itself may be deemed as a new term but the words which have already been associated with this term must also be carefully examined, as the definition of these definitions may also be quite ambiguous and we must question the meaning of each. In using a set of vocabulary to define this term we engage in the appropriation of meanings which support and construct our identity, which lay out our position and may in turn attract partners or funders for example. Such use of language then must be considered in great detail.

If we examine the list of words which have been collated from the previous sessions we may find that grounding this concept of the microresidence is the fundamental concept of art and society. This is reflected in the use of words such as social transformation, community, alternative education, independence, here we are always taking the positive value of what art can do for society.

But we must also be aware that each definition has more than one meaning, we are living in a society which generates multiple meanings, and here we also encounter limitation. When art is instrumentalized and used by activist groups for example then it dilutes the possibilities of art to act as a critique. On the other hand when art tries to become pure it becomes on par with nationalism. So it is a balance within complexity. We are asking ourselves how do we want to deal with and interact with society, within which we are inherently criticizing the dominant system. That's why residencies are created that's the reason why we do it. There is a gap, a lack of what is offered and so there is no choice but to do it oneself. But the danger in this is that one forgets the critical rhetoric needed in order to really achieve this. For example in Res Artis they tend to privilege personal sacrifice, lack of money etc. but none of the presentations in the GM say that they are criticizing the system, and so it actually creates an atmosphere of normality, so if you want to make your program you have to sacrifice – its normal. This is just as Foucault said - when power at its most it appears normal.

So when microresidencies use certain words we should recognize that we should not consider the positive of such words but also recognize their limitation. For example in the use of the word mobile. In the GM 8-9 organizations used the word mobile and they immediately connect it to the word nomadic. Nomadic culture has always been marginalized, ostracized. In a culture where this is dominant like Mongolia then they do not know how to cope with modernity. I only heard one organization – ASEF refer to mobility without using the word nomadic so we have to be careful when we use that rhetoric.

Because of the connection between art and society here you privilege human relationships that's why a heart has been used in the microresidence program design. This also explains the use of words such as intimate etc which Francisco Guevara also referred to in our first session. The use of such words is very important as it indicates a pursuit of micro processes, a subject to subject interaction and in turn again generating a critique of the dominant structure, top down decision making that is above you, that you have no control of, the lack of respect of local knowledge, everyday knowledge which can be aligned against dominant knowledge through signs and metanarrative.

We are moving towards a society of participation – through the internet it seems everyone wants to talk and share their opinion. We may also see a similar trend even in art education as artists are being increasingly asked to undertake doctoral programs, being asked to investigate their art making practice upon another level, being asked to answer for their practice. It is not like before when an MA was the terminal degree and an artist just had to produce a body of work. Today artists are asked to stand up for it and write about it too.

This realization is a matter of linguistics – how to use language to initiate social process, respect for the artist, communication and sustainability. For example if one is to work with community successfully then one will have developed the agency, so even when the artists move away the ideas can grow, they can take over.

I think if you develop a critical rhetoric then you can move away from the kind of language that was used in many of the presentations in the first session, such as how many artists, how many countries, how many visitors, such language should be disposed of as through this you are only affirming the power structure.

Another aspect of this language is ontology - where we come from. I have to admit that I come from a modern art practice – we can't deny this – but we can find another way – we can move away from the artist as author as centre position and we can consider how to transform this into a network of relationship and communication. I have tried to pursue this relationship since around 2006 and I have had to ask myself what was there before? What ideas have already established? Where was it happening? We cannot deny that we have taken a lot of this from western art because that was the dominant artistic ideology.

In the report on microresidencies for example it is commented that these are bases for international cultural exchange, offering time and space for experimentation but we need to investigate this position more thoroughly. It cannot be left hanging in the air. This is because you will be subjected to questioning as to what is this association and therefore we cannot just merely take what is positive for ourselves but must also pursue a form of critique.

Through my observation I have visited various residencies in Japan too and there is a lot of provision for many different kinds of artists but there is no residence for critics, and so there is a need for more exchange for critical thinking. In the final discussion in the Res Artis GM there seemed to be a struggle between east and west and the director of a residence in turkey put out a question about duality – why do we need duality? Why do we need to define things as good or bad? Unfortunately not one of the panelists took up dialogue upon this detail. Duality derives

from German ideology – it stems from tension and is a very modernist way of thinking which does not fit with today. Things are not that simple, everything is complex, there is always the emotional in the rational, we have cognitive bias it is not just a case of this or that.

I would therefore like to propose the notion of dialogism a form of post-Marxist criticism which does not dwell on tension but realizes there are simultaneously many contravening forces. We all wish to have autonomy but also want to have social connection it is neither one or another and through the interaction of these different forces we are made human.

### **Open Round Table Discussion**



After this initial analysis upon the position of microresidencies the discussion was opened up to the floor and various attending residence directors had the opportunity to share their own views. Comments included the following:

Daisuke an artist based in Toronto but currently active in Japan is attempting to initiate an arts program in Tohoku where artists from all over the world may stay in the local area and work together with the local community. The area he is engaging with was severely affected by 3.11 and a great range of resources and infrastructure were destroyed by the disaster. He is therefore trying to promote a project which will rejuvenate the area through cultural exchange. He plans to establish a microresidence in this area and to gradually build up a creative community, hoping in 5-10 years time to establish an art community centre. Daisuke approached Jay Koh for advice on

what direction he should take in pursuing this objective.



Jay Koh responded by stressing the importance of artist selection. In working with communities two types of artists may be considered. Artist activists are strong facilitators and have quicker results as they have a clear objective, but if they become the main leaders then local people feel that they don't have responsibility and will not take charge of the

project in the long term. On the other hand if the artist is more one who pursues an open process in negotiation with the local people then there is more opportunity for sustainable development. If an artist comes into the community and imposes something there is always the danger that when they leave the project will halt as the locals feel they are not members, they don't own the knowledge. It is therefore better to take time, to build meaningful relationships and to allow local people to share the knowledge, feel that it belongs to themselves and then this can be developed into something further by the people themselves, acquiring the knowledge themselves and free to imagine their own possibilities. Jay Koh stated that it is perhaps best to have both types of artist so that you may satisfy short term policy but also develop a long term organic process in which both sets of artists may learn from each other.

Daisuke responded in stating that it is not at the stage of considering which artists to call but a matter of how to go about setting up a system with locals? Jay Koh commented that this depends upon how well he knows the locals and what kind of relationship he has built up with them. However Daisuke admitted that this relationship was still in the very early stages. Jay Koh went on to outline how awareness in the development of human relations should be heightened and what processes we go through to move from stranger to acquaintance to participant to collaborator. Each level has its own anxiety and the level of trust will determine how much the locals will be willing to work with him. He reaffirmed the need to always provide a means for others to pursue their own channel and to consider how to reciprocate the relationship.

**Eliza Roberts – Asialink (Australia)**



“I would like to return to the issue of micro as a reaction to large macro systems as we at asialink operate between the two. Asialink is Australia’s largest international residency program. Every year we apply to 16 funders and send 35 artists to residencies around Asia. However it can be said that we operate on a micro level somehow. There is just 1 person, myself, running the residency program and the level of support and partnerships are also based on that of micro level. Asialink does not have their own residence space but has a network of partnerships with host organizations around Australia and Asia.

In the Res Artis GM there seemed to be this search for the ideal residency but I don’t think that exists. Every artist, every host, every funder has different needs and requirements. Asialink sends Australian artists to Asia but also makes exchanges and has also started a residency lab, testing methods of exchange in a more sustainable and meaningful manner.”

### **Janwillem Schröfer(Ex-Director, Rijksakademie, The Netherlands)**

Janwillem also introduced the potential of the micro to issue from the macro and introduced the RAIN network which is a group of art collectives and residencies across Asia, Africa and South America which have emerged as a result of artists joining the residence program at the Rijksakademie. Here the micro stems from the macro and overcomes institutions of power.

He also took up debate upon the word independent, questioning upon what terms such a word is used. What are we independent from? How can we define independent?

Is it independent from government? From funders? From something else? And even if an organization is not reliant on outside funding and has its own self supporting community then there are also dependencies. We should look for these dependencies and care for these and not deny them, not shade them. He held up the presentation of Julie Upmeyer as a key example of this admiring her honesty and openness in identifying the dependencies within her residence



program and making these clear to the participating artists.

Furthermore he stressed the importance of continuity and proposed that a split should be made between the



life cycle of an organization and a lifetime of an artist. The lifetime of an artist is another lifetime and will go on in several forms, therefore the power of the artist's lifetime is very strong and from this we build connections such as friendships which will continue to develop beyond the lifespan of the organization in many cases.

**Karol Frühauf (Founder, Bridge Guard Art & Science Residence Centre, Switzerland)**

"I have an engineers run artist in residence but still consider it a microresidency. And I am very surprised that amongst all these words (key words gathered from the various presentations) there are only 2 which are emotional. All the rest are going through the head. There is no encounter, no experience, no joy, no pleasure, no fun and that's the reason why I am here!"

**Kadija de Paula (Residencias en Red, Brazil)**

"A lot of volunteer work goes into what we do and the greatest thing is to see how many people still carry on with this years later. We might all complain about it but actually we should value it more. We should recognize more that the reason why we do it is because we enjoy it. It is not just about the enjoyment of the artist but also that of the organizers side too. Well perhaps this does not align with the professionalization of the field but I think there is an important shifting from the powers which dictate financing etc. and to show that there is a non-financial value to what we do. Of course we shouldn't maintain on precarious way of doing things but we should share the resources we have more amongst people who are doing it."

**Antti Yllonen – artist, member of Kultuurikaupilla and co-director art break (Finland)**

Antti raised the question of how to evaluate the work of artists, believing society should change its perspective in order to appreciate more their contribution. He stressed that although it is part of their motivation artists are not only pursuing their work because it is fun. They also have to survive. They are doing valuable work and so it is not unreasonable to be paid in some cases. There is still a way of thinking towards artists as volunteers, especially in Finland he feels, where they are often asked to contribute to various things without any payment.

**Mari Ishiwata – artist, director of Ishiwata Residence**

Ishiwata expressed her curiosity and sense of ambivalence towards the word volunteer which has particularly taken on a new meaning since 3.11 where there is a heightened sense of volunteering, and the word has been associated closely with doing good for society. But in the case of arts engagement when one undertakes something for joy and pleasure then perhaps we do not consider ourselves as volunteers. Here she expressed the point that art and society can not be separated and need to be approached flexibly.

**Julie Upmeyer**

In a closing statement Julie commented that is too much of a simplification to state that payment and money are same thing, it is up to the individual to define for themselves what payment means and what is most essential is that everyone understands your needs and what payment means in terms of art projects.

**Tatsuhiko Murata**

Tatsuhiko closed the directors talk by reflecting that much of the discussion had focused upon the role of artists and artist run spaces, which hoped may lend a definition to microresidencies. He himself has a background as an engineer and has come to appreciate the work of artists, but there is still much to be done to understand the role of artists in society, especially within Japanese society. He commented that artists have an important contribution to make to society and this should be valued and developed further. In this event just a handful of microresidencies have come together but he hopes there may be thousands more across the world which may contribute their energy towards this process.

本印刷物は Web にて公開しています。 [www.youkobo.co.jp/microresidence](http://www.youkobo.co.jp/microresidence)  
また、関連の詳細記録も併せて参照頂きたい

- ・ 本冊 MICRORESIDENCE! 2012
- ・ 別冊1 — マイクロアーカイブ - 31 軒のマイクロレジデンスの紹介
- ・ 別冊2 — マイクロ・ディレクターズ・トーク・2012 年 10 月 30 日の記録
- ・ 別冊3 — AIRs ほんとうの話 2012 年マイクロレジデンス編
- ・ 別冊4 「小さなアートの複合施設から大きな可能性を！」  
— マイクロレジデンスの調査研究（中間報告） 2012 年 6 月発行

This document is also available online [www.youkobo.co.jp/microresidence](http://www.youkobo.co.jp/microresidence)  
This is also accompanied by supplementary materials providing further detail on microresidencies

- ・ Main booklet MICRORESIDENCE! 2012
- ・ Supplement 1 — Micro Archive – An introduction to 31 Microresidencies
- ・ Supplement 2 — Micro Directors Talk Document – 30th October 2012
- ・ Supplement 3 — Open Talk about AIRs Microresidence Series 2012
- ・ Supplement 4 The Macro Possibilities of a Micro Art Space  
— An Interim Report on Microresidence Research published June 2012

## MICRORESIDENCE! 2012

アーティスト・イン・レジデンス、マイクロレジデンスからの視点  
Artist in Residence, from a Micro Perspective

協力 ResArtis、TransArtists、Trans Cultural Exchange  
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